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AMAZING HEROES

**MARVEL'S
FALLEN
ANGELS**



AXX

ALL NEW STORIES!
IN COLOR!



THE UNTAMED

by CHUCK 'AIRBOY' DIXON
and ENRIQUE ROMERO

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No. 110 AMAZING HEROES Feb. 1

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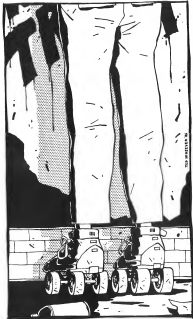


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INFORMATION CENTER

THE ORIGIN OF FOGG

OUR COVER: Kerry Garmitt
pencil and ink by version of Fallen
Angels, currently appearing in a
Marvel Comics new title. Colors by
Garmitt & Dale Chalk. Inspiration by
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An Open Letter to Jim Shooter

by Mic McConnell

Dear Mr. Shooter:

I was somewhat dismayed by your recent column on Marvel's "Bulver's Bulverism" page as it appeared in *Amazing Spider-Man* #215. My dismay stems from three separate concerns in which I hope you will find some substance.

First, I fervently applaud your view that comics are to entertain and your opinion of what qualities make Peter Parker heroic. I think, however, that you badly chose your words when you see these as a vehicle to design the basis of your firmest competitor. Granted, as most criticisms of DC Comics have said, superhero tales, your column was a rather Marxist attempt to portray DC Comics as a corporate monster, unswerving credit takers to take unfair advantage of a wide-eyed boy's dreams.

The odd message of your column could have been conveyed just as easily without using DC in the uncomfortable light and, in view of Marvel's current reputation regarding the Kirby estate controversy, your efforts resemble a rather shameless attempt to shift attention from your own dubious behavior to legitimate concerns to which DC was

a party over 20 years ago. It is ironic, then, your behavior is more than a little childish, not to mention dishonest and decidedly not profitable.

The second source of my dismay stems from the first: your rather unimpressive lack of caring yourself to some portion of what is, in living example of the biases about to which our favorite advertisers subscribe. You could have taken DC to court, you tell us, you could have fought, through a civil war, the lesser side while, by law, are rightfully yours. Yet because of some lousy sense of nobility, you decided to keep such suits. You would be decidedly unheroic, thus not in keeping with your vision of yourself. Such inconsistency it becomes anyone who has experienced the thoughts, attitudes and points of view of my young people, Mr. Shooter. I hope you make what a silly scenario you have painted.

Finally, I am dismayed at the quality of the world's best-selling comic available to you in the world's best-selling city. While comics are made during one's leisure, they are available in the spaces of the urban—times which is a respectable time after the urban workers' storage of money—your friends were a bit hasty in suggesting that you had an "enlightened" view.

A last reading of your column suggests that you were here in NYC and worked for DC, editing their scripts and characters when you were 12. In the 1970s, yes, at age 16, were told that you could not DC for any profits they made from licensing

assignments regarding the character you created. You friend told you the contacted you had with DC was meaningless. She is incorrect.

Under New York law, contracts entered into by minors are not automatically "unenforceable," but may be rescinded void by an act of disaffirmance by the minor within a reasonable time after he reaches the age of majority. Curiously, the age of majority in New York is 18, however, at the time you worked for DC, the age of majority was 21. When your friend recommended that you sue DC, you were 24 years-old and three years had elapsed since your assumed majority. Not only had you not disaffirmed the contract in those three years, but the lapse of three years might well have been viewed by the courts as a ratification of the contract, thus making it fully enforceable. Just *Evergreen* in *Ludhington*, 152 Me. 347, 353, 224 N.E.2d 990 (1966).

For from having an ample case, you could probably had no case at all. Yet this-said-of, could legal suit from an ill-advised lawyer prohibited you with the perfect opportunity to take the best of of Marvel as to the Kirby affair and at the same time to build DC. (You have never needed an excuse to build DC.)

However, the Washington Post article on Byrne's new *Exquisite* illustrated a typical example of your ranting on someone else's parade.

Who says about, comic editors, Mr. Shooter? I hope that next time, you will think before you publish.

Kickstart

Back issues of MARVEL HEROES are now available, one volume at a time. Write a check payable to your favorite comic shop or to the publisher, Marvel Comics, Inc., 410 10th Avenue, New York, NY 10018. Payment must be in cash.

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Mad Dog announces Eddy Current

Eddy Current, an "outsider" super hero comic, will be Mad Dog Graphics' fourth ongoing project. Written and drawn by TED McKEEVER (who is also producing *Demers* for Nimble Comics), the series features an insane man who dreams of becoming a superhero—and his wild career time when he even a glimpse out of a comic book and winds off for a "Dynamite Fusion Suit."

Eddy Current will have a "Matter Reaction" ad every six or seven back of the 12 issues will include one hour in the life of Eddy. The series, which debuts in July 1991, will be packaged in a five-page story in *Split #5*. Mad Dog's latest magazine.

Speaking of which, *Split #5* features, under a PETER LARRO cover, work by PETER BUCKLE, EDGEE CAMPBELL, and ROBIN ARDRE (of *Apex* fame), as well as some "Interview the Magic Cat" strips by ALAN MCKEE, who #5 includes work by JENNY FINE, TERRY and GREGORY MILLER, as well as a new cover by ROBERT CHASE and an interview with B. KILBAY. Both issues include work by HUNT EBERSON and P.R. WILLIAMS as well.



Ted McKeever's Eddy Current.

Blackthorne 3-D: Hamsters and Bullwinkle

Blackthorne will be reprinting the first issue of *Hamster* Nov. now out of print and starting in color, as a 3-D issue. "That way," says editor CLIFF MACGILLIVRAY, "new fans will get to read the original *Hamster* story, while our original readers will have something special."

In addition to the 3-D, the reprint will also feature new art, including

new pin-ups and a new cover by artist DWAIN FERGUSON.

The issue goes on sale in January and shouldn't be confused with *Hamster 3-D #1*, a new comic called "Gorilla Quest" also especially for this edition.

In other 3-D news, *Bullwinkle* and *Rocky 3-D #1*, shipping in April, feature both of JAY WALKER's famous heroes, plus Natcha and Ben Hudson, as adapted by KENY STEPHENSON and JAMES J. CHICCO directly from the TV show.



Comics Journal wins lawsuit: Anything still Goes, however

Amazing News! "most controversial" since publication. The *Comics Journal*, has been involved in a lawsuit with comics writer JEFFREY FLEISHER since 1990, when Fleisher said over remarks made by ROBERT ELLISON that interview conducted by *Journal* editor GARY COOPER. The case finally went to court in New York in November, and a jury of eight people rendered a verdict of "not guilty" in March, 1991, and the *Journal* on December 30.

ANYTHING STILL GOES: Despite the victory, Fleisher still claims very demanding if dollars' worth of legal bills to pay, and the *Journal* will release a fifth issue of *Anything Goes*, the benefit book created to assist the publication in fighting the lawsuit. AGO #5 will spotlight the Teenage Mutant Ninja Turtles with a new cover and color story by PETER LARRO and KEVIN EARLE. MAX, as well as work by TOM BUCKTON (an unusual newspaper strip), B. CHASE, MIKE FORTMAN, MATT HORWATH, WILLIAM WESLEY LORRIS in new literary strips, DONALD JOHNSON (Captain Future), plus a JIM BORN "Halo: How" story called "Anything Goes!"

A panel from the full-color "Turtles" story in *Anything Goes* #5



Usagi Yojimbo gets his own comic

A hit TV popular comic regular star in Panopha's Books' *Creators*. **USAGI YOJIMBO** will continue his own monthly title beginning in April, also from Panopha's Books.

In the new series, at least the first four issues will be taken up with Usagi's recent memory about his childhood and various training.

In addition to Usagi's 20-page lead story, *Usagi Yojimbo will contain eight other back-up stories by many of Usagi's friends in the cartoon world. **DENNIS FURUTAKE**, currently on display on the back-up strip for *Demolition Man*, has contributed "Tender Tears" to **YOSHINOBU KIKUCHI**, the first issue. **DAVE THORNE** and **JOHN LUTHER** (who will be coloring Usagi's comic) are per se not listed up for Usagi's comic.*



Usagi Yojimbo is scheduled to be a 16-page, \$2.00 book, but will go monthly during the summer. ■

High Hopes: Comics from small publishers

All comics listed here cost \$2.00. Most are in the series unless otherwise indicated.

After *Apocalypse*, written by **CLYDE BRONKHORST**, is *Claws* by **MARK BAGLEY**, a *Marvel* *Spider-Man* comic, with ink by **DAVE JOHNSON** and is described as "a gritty, realistic look at one man's struggle to survive in the United States after Soviet victory." This one's from Panopha's, who also are reprinting the "Elegy and Joe Povero" stories from *Anglo Saxon* in the \$2-page *Ultimate* and *Joe Povero Special* (with four one-stories each). **Respectably** \$4.75 and \$5.95.



Big Double Robot (not *Big Robot*) written and drawn by **B.K. ELGARD**, adapts the *Robot* character to 300 comic pages. Published by *Starburst Comics*, which is also printing **STEVE WELLS**' *Warp the Dog*.

Continuation is a series of one and two-page stories written and drawn by **DONNY KUTTER**, contributor to an upcoming issue of *Thunderbolt*. The publisher is *Majestic*.

Creepy Tales is a monthly for the 300 *Dark* *Phantom* Comics. *Doc* *Wood's* *Phantom Book* from *Paper* *Imagination* Publishing is a series of one and two-page stories. **FRANK FRAGITTA**, **AL WILLIAMS**, **ALAN ROTH**, **WOLFF SPOCK**, **KIR**, **ORLANDO**, and **BOB POWELL**.

10 first issues for March release

Here are ten premiere issues that will be released during the month of March from the major direct sales publishers.

Renegade (Archie Comics) is described as "a sophisticated soap opera," a continuing horror series "about a modern city and the evil things that begin to happen." They're not enough for it to be recommended for mature readers. This one is written by **RANDY JIMMUSMAN** and drawn by **GORDON**.

The Book of George is a collection of word stories, and it's published by *Warner* *Comics*. From the same publisher is the comic book *George* (also in which no details are available).

Emphatic (Bongo) *Period*, written and drawn by the *Franklin* *ELGARD* and translated by *B.K. ELGARD*, features the weekly and feature *Canon* *Cris*.

Archie (Archie) is written by *Demetrius* *in error*. **DAN LANGFLETTE** and drawn by *Lee* *and* *DAVID COOPER*. The book is the sequel of the *Interstellar* *Science* *Foundation*, so it's not really about a science fiction story.

Chadler *From* *The* *One* *(Book* *1)* is a two-page comic story featuring "batter" in the tradition of *EC* and the *Warner* *Imagines*. It's written by *Michael* *Amazing* *Heroes* *since* *JOHN MCCONNELL* and drawn by *DAVID* *and* *DAVID*.



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ACE COMICS

POORN RED AND THE LUTHER #2

Everyone's favorite "hardcore" mad
outlet descends into the underworld to
play the real test of the only
spoof! **Art: Bontie**
\$1.75 black and white comic, ship 1992



THE PAGE #2

The Death Factory
Model and corruption reveal a web of
violence as The Page becomes a target
for a crime he didn't commit.
Story: Joe Orr
Art: Mike & McLaughlin
\$1.75 black and white comic, ship 1992

THE GAIST GANG #1

"Our Gang meets James Bond!"
Story: Michael A. Gault
Art: Marcus Rode
\$1.50 black and white comic, ship 1992

KAWKAZE KAT #2

KawKaze Kat must face "The World of
the Worker!"
Story: Melvin & Hinkle
Art: Stephen Sullivan
\$1.50 black and white comic, ship 1992

AMAZING COMICS

BEAST HUNTERS OF SHAMON #1

More action, more action!
Story: Quinn
Art: Glen Johnson
\$1.50 black and white comic, ship 1992

FRAGMENTS #3

Dark Night offers the strange creatures
inside her mind.
Story: Alan Plunkett
Art: Steve Skelton
\$1.50 black and white comic, ship 1992

EM-MUTANTS #6

The Em-Mutants are "bored" of robot
adventures and go into outer space to lose
them. **Story: Lawrence**
Art: Jim & Don



Plus a company crossover with
Syndicate's "Fang"
Story: Bontie
Art: Lawrence
Comic: Bontie & Bontie
\$1.50 black and white comic, ship 1992

THE GAIST GANG #1

"Our Gang meets James Bond!"
Story: Michael A. Gault
Art: Marcus Rode
\$1.50 black and white comic, ship 1992

KAWKAZE KAT #2

KawKaze Kat must face "The World of
the Worker!"
Story: Melvin & Hinkle
Art: Stephen Sullivan
\$1.50 black and white comic, ship 1992

FRAGMENTS #3

Dark Night offers the strange creatures
inside her mind.
Story: Alan Plunkett
Art: Steve Skelton
\$1.50 black and white comic, ship 1992

BLACKTHORNE

BETTY BOOP BOOK 3

\$1.50 black and white paperback, ship in
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KERRY DRAKE BOOP BOOK

\$1.50
Story: Bontie
Art: Bontie
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REDEYEVOUS

A suspense novel by Bruce Jones.
\$1.75 black and white paperback, ship in
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SHARKEN GRAPHIC NOVEL

Featuring Reggie Ryan's series.
\$1.50 black and white paperback, ship in
1992

BLUE COMET PRESS

L.I.F.E. BRIGADE #2

Story: Coby
Art: Bontie
\$1.50 black and white comic, ship in 1992

CONDO

JOHNNY QUEST #2

"The Game is 5-2!"
Johnny and Holly go to the mall.
Story: William Mooney-Lee
Art: Bontie
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ROBOTECH: THE NEW GENERATION #3

Story: Bontie
Art: Bontie
Comic: Bontie
\$1.50 comic, ship 1992

DAVE MORSE COMICS

BORN THE DEAR #6

"Wonder of the Rat Race" and "Wonder
of the Rat Race."
Story: Bontie
Art: Bontie
\$1.50 black and white comic, ship in 1992

COMING

BURER SUMMER #1
The Super Midget Team!
Story: Steve Englehart
Art: Marshall Rogers
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

SPYGLASS #2
The introduction of the new spy-drama series.
Story: Conway & Thomas
Art: Park Sings
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

STAR BRAND #1
Her life is threatened by an old friend in the Age.
Story: Chae
Art: Lawrence & Williamson
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

THOR #209
The Mjoldnir Sequence!
Story: Peter
Art: Bill Sienkiewicz
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

TRANSFORMERS #26
More on the evil Decepticons!
Story: Bob Budney
Art: Peter, Kelly & Garvey
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

TRANSFORMERS COMICS DEBUT #3
Featuring Transformers #1 & #2, and 3 new stories.
(\$1.00 24-page color digest; shops \$1.05; reviewed on p. 22)

UNICORN #16
Magique is featured! Take the quest again!
Story: Louise Simonson
Art: Michael Smith & Robinson
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

X-MEN #217
The 13 Mutants in Mut Island! Lots of Southern accents naming our way of future powers, we say!
Story: Gloria Engelhardt
Art: Galt
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

MARVEL EPIC COMICS

ELEKTRA: ASSASSIN #1
The Death of the White House? Do who told this was history?
Story: Frank Miller
Art: David Mazzucchelli
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

ELFQUEST #22
Wooden armies of Cullen and Levan through their children!
Story: W. & R. P. Ford
Art: Nancy Ford
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

MARVEL STAR COMICS

CAIRN BEARS #10
The Cairn Bears find out the high

Mountain is involved in a battle out!
Story: Michael Chabon
Art: Paul S. Browne
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

FLINTSTONE KIDS #1
An idea whose time has come!
Story: Michael Gallagher
Art: Cullen & Higgins
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

INVASIONS #3
Featuring Tigger and Minnie!
Story: Jeff Labrecque
Art: Kelly & Tibbet
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

MURPHY BARRIS #10
Murphy is the world's most famous long distance runner! But what's his secret?
Story: Hildebrand
Art: Marie Gorman
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

MATRIX

NEW TRUMAN featuring NORTHSTAR #5
Story: Christopher & Stewart
Art: Mortensen & Mowbray
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

PARADIGM

BOOPY LUFFS #1
Love humor!
Story: Ward O. Betty
Art: Charlie Williams
(\$1.00 black and white comic; shops \$1.05; reviewed on p. 22)

RENAISSANCE COMICS

CARD #3
Featuring Angel!
Story: Andrew & Pearson
Art: Peppers & Ashburn
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

A FITCH IN TIME #2
Featuring Quinlan!
Story: John La Plante
Art: Phil Baker
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

KOL BANTIQUE #2
Guns and Tots!
Story: Diamond & Hunt
Art: Galt, Bryant, Arnesen
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

SWORD IN STONE

CONGO #1
Over 1000 years ago!
Story: Peter
Art: Michael R. Kallio
(\$1.00 black and white comic; shops \$1.05; reviewed on p. 22)



TRD STUDIOS

TROLLLODS #1
This is a special color comic, with guest artist appearances by Leslie Delano, Clay Owens, Chuck Pines, and others!
Story: Beeswax/Chlorine
Art: Augustyn
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

WONDER COLOR COMICS

NEED ALLIANCE #2
Early to bed!
We are introduced to two new heroes, and more!
Story: Justice & Connelly
Art: Lee & Wilkerson
Cover: Jones & Wilkerson
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

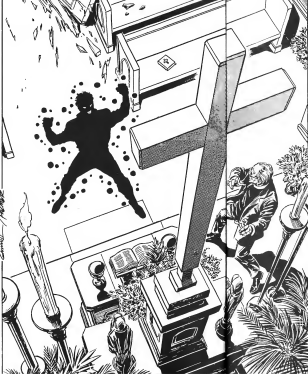


TRANSFORMERS #3
Over 1000 years ago!
Another exciting battle and heroics are in!
Story: Peter
Art: Peter Gougeon
(\$1.00 color comic; shops \$1.05; reviewed on p. 22)

LOOK WHAT'S IN SCOUT'S FUTURE



Garrett / FINE LINE



FALLEN ANGELS...

"... despite their occasional muses, they are physical beings, they are mortal and, like children..."

—Magnus

Fallen Angels, the second issue of which should be hitting the stands around now, is a limited series featuring a number of characters already established in the Marvel Universe, as well as others created just for the comic. The title equates the creative ideas of (Mary) Jo Duffy, writer, and Barry Gussell, penciler, a duo highly respected for its fine work on *Powerman/Man-Thing* for a number of years ago. In the Gussell's pencils is the highly regarded and stylish Tom Palmer.

There will be eight issues in all of *Fallen Angels*, five of which should be drawn by Gussell. Of the remaining three, one will be penciled by able pencil-nerf Mike Sweeney, and two by Joe Staton, currently making a good impression with his emulation of DC's *Green Lantern*.

The New Team

The *Fallen Angels* line up reads as follows: *Bluebird*, *Phantom*, *Demolition*, *Monsters*, *Changeling*, *Ghost-Acid*, *Joyce*, *Madara*, *Devil Doctor*, and *Moan Boy*. Quite an odd line-up, you may admit, with familiar characters with little or no connection to the series you're never heard of.

Bluebird (Roberto de Couda) and the alien entity *Wadlock* are prominent members of the New Mutts. The former is a handsome, high-spirited and hot tempered character with a Brazilian background that includes significant experience with

by Christian Wagner. His wife, *Phantom*, is a mutant with the power of seeing the future, however, *Phantom* is blind.

Wadlock is in many ways, a very odd character. Originating from the east, he came on Earth and among the New Mutts is a constant learning process in order to understand the workings of his adopted world. Thus, he is a character always at a state of flux.

Devil Doctor is a mutant teenage female, sexually precocious by nature and extremely impressive. Before hanging out with X-Men the team that is currently trying to teach her to use her abilities responsibly. In *Fallen Angels* she is revealed with one of her distant acquaintances, long time X-Men adversary the *Numbler*.

The original X-Men were renowned for having a number of wacky villains (some from previous eras) like *Magneto* and the *Numbler* was almost one of the suspects. It has finally dawned on him that instead of getting ridiculed by other adults, picking up impressable kids is more his speed. Thus, he has become a *Phantom* (left figure), and to win over and influence these teenagers he has adopted a "boy" appearance. Translation he looks like a kid.

Changeling is a Korean girl who is extremely, and deliberately, under-grown in appearance. She was brought in the US by a religious missionary group who used and abused her, for which she is bitter. Her current status is that of *Bluebird*. She is clever, wise and young and impressive enough to be living up to an image rather than living up to it.

RISEING STARS?

By PAUL CARBONARD



ABOVE: General has some fun with the shape-shifting Warlock.

emotion of making him a rather ridiculous figure. As the actor says, "Other people look dumb when they try to draw believably." It is simply the Visconti's way of trying to be cool with the kids.

The character that probably gives him the most pleasure here is draw, soldier man-of-war, it is Warlock. The reason is simple: that, as designed by Bill Scott (creator), Warlock communicates primarily through his bodily contortions and expressions, such as a widely wide eye brow, a strangely twisted neck, etc. His form at any given moment is really a literal extension of his thought and feeling combined. With these contortions on mind, it means that General is continually challenged as an artist to get inside Warlock's head and come out with the most

appropriate body stance and facial expression.

More Angels to Come

If the *Alien* Angels is a success, there is more than a reasonable chance that the title will return in a moment. If that comes to pass, in 1991, it would most likely serve as a sequel to the first. General would be the first choice to draw it, if he can maintain a light, comical side. The first movie, however, would be based on the script and Warlock because both are important parts of the New Mission.

For the first time, the limited series can be considered a welcome move on the part of Marvel. As Darby has very valuable for the continuation for the series. And the fact that he is exploring negative characteristics of being a super-powered being is refreshing in an industry where so many heroes are so golden-hearted as to be stopped

and even being. Marvel should have the compelling nature of the series here.

The ingredients of *Alien* Angels are not that every issue should have some degree of space and life, derived. I hope, from the unpredictable nature of its protagonists. As the very best the series is worth checking out based on the fine work of Darby and General, but on their extraordinary *Powerman* for sure. Tom Palmer's role can often be worked for an artist and being out the best in his work, as evidenced by his story of *Adams*'s *Alien* (1990) and *Clifford*'s *Book of David*.

One small note: I would like to draw again while I have the chance, as that Marvel does seem to be putting out an enormous number of comics featuring characters whose artists. I am tempted to say "Enough, already," although you cannot argue with sales figures. If artists will, artists will! That is a great story.

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YIN and YANG



THE ROLE OF WOMEN IN KIRBY'S FOURTH WORLD

By Gene Phillips

Like all great epics, the dramatic series of Kirby's epic focused on the conflict of fantastic beings personifying opposing qualities: good and evil, light/darkness, masculinity/femininity. Unlike many epic heroes, Kirby actually got some realistic input out of these otherworld combinations. For instance, instead of simply pitting good and evil against one another to rise and rule the world, Kirby suggests in his dichotomized "epic" that each serves a role in some universal scheme—specifically, the destruction of the home of the old gods, which is "light as great beauty," giving rise to the new

world. One of these is New Genesis, populated by beings who, in line with their world's name, represent the renewed beginnings of life and creativity—while the other, Apokolips, is inhabited by creatures symbolic of death and decay, the negative, life-draining forces. But being about the end—or "apocalyptic"—of positive, life-affirming forces. For a controversial comic of the early 1970s, this was rather a radical question. And one of the most interesting symbolic oppositions in Kirby's Fourth World (and the main subject of this article) is one that, unlike the examples cited earlier, Kirby does not explicitly point out to the reader. Nevertheless, his development of it suggests a subconscious bond to Kirby's thought, in which he made this opposition (if one may call it that) part of his greater mythic structure—the opposition more fundamental to his work: the opposition of male and female.

Male and Female Created He Them

One shouldn't strain one's eyes searching Kirby's earlier work for examples akin to the sort of symbolism to be outlined here. Prior to his

There came a time when the old gods died!

So began the "epic" of Jack Kirby's New Gods. It, an epic that only in the sense that it purports to finish the story of the old gods of myth and legend, though it is truly a prologue to the comic that it marks the beginning of Kirby's endeavor to create a sustained heroic epic uniquely suited to the medium of commercial comic books. Following were on less so the myth-making lineage of such figures as William Blake, David Lowry, J.R.R. Tolkien, and Roger Zelazny. Kirby created a structured mythology of supernatural figures, figures that personified the author's emotional and philosophical insights—"new gods," in that humanity's contemporary needs. To develop this, Kirby turned to the failed possibilities. Kirby extended this project—generally termed "Kirby's Fourth World"—into the continuity of four sagas: *The New Gods*, *Mr. Miracle*, *The Forever People*, and *Amory Olen* through its actually only the first two of these ultimately show a great deal of mythic similarity, the other two representing more of a return to one of the genres Kirby used in the 1960's: the kid's-gang adventures.



New Genesis and Apokolips. The two opposed worlds from which the entire diatribe either springs

Fourth World, the bulk of Kirby's work, however vital and imaginative, is episodic in nature, with no organized commitment toward making a personal statement. His Marvel work of the '60s (especially on Thor and Fantastic Four) is important in that it shows Kirby using the waters of myth to tap into heroic myth-figures not only to entertain in the most basic sense, but also to make statements about that and his place in the universe.

However, Kirby's work on *Earth* has some relevance to the way that the Fourth World mythology would develop. One may see the conclusion that envelops the understated "old gods" of the "epilogue" as being Kirby's personal signature on his reconceptualization with that type of story—and, of course, the idea of

such a destruction of the gods has not a little resemblance to the tale of Ragnarok, the doom that would someday overtake the Norse gods, both in the archaic style and in the Marvel essence of them. (Moreover, the floating "Isles of the old gods" from which the planets of New Genesis and Apokolips arise result in appearance Kirby's *Age of the Gods* work, and the heavily seen "old gods" were artist and art weapons not unlike those of *Thor*.) But the most notable influence of the *Fourth* comes upon the *Fourth* World scenes would be the fact that Kirby's *Age of the Gods* not only contains end-worlds by something like a 100 to 1 ratio.

Extremely, *Reign* Thomas made up a totally plausible reason for the long absence of Asgardian women

from Asgard—the details of which cannot be told. The *FF*—but the real reason, of course, lay in commercial considerations. In the '60s, the biggest audience for comics was that of pre-adolescent boys—therefore, the *Witchy Thor* became a perennial *Men's Club* work with all of fighting, toughening, and almost no *Only a Woman*. Small wonder, then, that when Kirby attempted a more fully realized myth, both as it were upon the ashes of the old one, female characters became more important, both in terms of action and of symbolism (historically, as *Amazing Women* #47, during an interview given to promote the *Monster Dojo* graphic novel, Kirby remarks that, "Women are important to my work"—and in no other terms can do be as definitively shown as in Kirby's *Mythology*.)

Returning to the matter of the two opposed worlds from which the diatribe emerges across centuries, the prologue to *New Gods* #7 gives more details as to why the worlds of New Genesis and Apokolips developed almost simultaneously in the respective domains of good and evil.

"The New Gods were fissioned in image and symbol in deed." On each of their two new worlds, two worlds born from a single act of the self. The living atoms of Babylon gave solidity and strength to one!—And the shadowed planet was solidified with the coming and evil which was once a secreted.

Several clues may be obtained from this passage. First, the use of the name "Babylon" sets up a connection with the archaic world of Babylon, in that the Nordic *Baldur* dwelling before Ragnarok claims the levels of the other gods (see, incidentally, in naming the other figures to live again in the new world that follows the destruction of the old. Moreover, the passage makes reference to an assumed or implied "evil" as well as to another figure from Kirby's *Thor* work: the character of the Norse Queen, a married woman who fell in love with the married version of Baldur, who was once a warrior and a dying god. Their romance was not a little complicated by the fact that they occupied opposing roles—Baldur lived to Asgard, the Norse Queen, incidentally related with the Norse people, properly themselves Asgard, but even more significant, the roles of their precursors, as they affect the development of the New Gods, reminds one of the female "Yan Yung" diatribe of the Chinese. The "solidity and



The only two important women from New Genesis are Nightshade's wife Ava (LEFT) and Beautiful Delinquent of the Flower People (RIGHT)

strength" of Baldur suggests a positive, direct force such as is evoked in the "male" quality called *yang*, while the nature of the "secreted" implies the negative qualities associated with the female, *yin*. Moreover, the secreted was in deed creates like magic to accomplish her intent.

This observation is not meant to imply that all male figures in the *Fourth World* are positive figures, or that all female figures are negative. For, in obliquing the essence of his new mythology, it is at least true that Kirby drew on archaic mythologies which, in itself, put before male figures against domestic female figures—in brief, his *Isles of the Gods*, in *Islands*, *Mar* club concepts Thomas in *Islands* was. These details the pastiche of *Gulp* and *Grasp* in brief, *Yin* and *Yang* concepts. But it has been suggested that these conflicts, described a historical conflict between an older, established culture in story nations with an evolving personal culture, and archaic culture. There is some truth in this. Psychologically, however, the basic diatribe of *Islands* and *Islands* like the archaic myth of male and female suggests

that the female is seen as negative, the male as positive—probably because the female is explicitly noted in the world of matter, both, and death, while the male is conceptually speaking seen as "above it all." When a hero is a woman—like *Mar*, like *Mar*, or a prophetic figure like *Islands*—is seen comparing an enemy female, it carries the idea that the female is the monstrous. Tantalus as *Islands* *Islands* is the world of matter, whose concept means the establishment of some priest, spiritual order. Thus we have more for the inclusion of some positions opposition, that of spirit the male *yang* principle and nature (the female *yin* principle). Yet it would not be unexpected that I am trying to make *Islands* as a potential character, if anything, the opposite will be seen.

Still, there is some support for this diatribe of spirit and matter on the way Kirby chooses to popularize New Genesis and Apokolips. One observation that New Genesis, *Reign* Thomas's wife Ava (LEFT) and Beautiful Delinquent of the Flower People (RIGHT) is a female figure. One observation that New Genesis, *Reign* Thomas's wife Ava (LEFT) and Beautiful Delinquent of the Flower People (RIGHT) is a female figure. One observation that New Genesis, *Reign* Thomas's wife Ava (LEFT) and Beautiful Delinquent of the Flower People (RIGHT) is a female figure.

Given itself, not to mention the Earth-confined. *Reign* Thomas's wife Ava (LEFT) and Beautiful Delinquent of the Flower People (RIGHT) is a female figure. One observation that New Genesis, *Reign* Thomas's wife Ava (LEFT) and Beautiful Delinquent of the Flower People (RIGHT) is a female figure. One observation that New Genesis, *Reign* Thomas's wife Ava (LEFT) and Beautiful Delinquent of the Flower People (RIGHT) is a female figure. One observation that New Genesis, *Reign* Thomas's wife Ava (LEFT) and Beautiful Delinquent of the Flower People (RIGHT) is a female figure. One observation that New Genesis, *Reign* Thomas's wife Ava (LEFT) and Beautiful Delinquent of the Flower People (RIGHT) is a female figure.

FIRSTLOOK

Oh, we'll find another funny animal here! But Launch, premiering in April, is a slick (and mostly written by Ken Jones and published by Eberwein Productions) thing, at a bit different. In addition to poking at Jewish Guapinets ("Judy Banger" and offering in his previous issue a story drawn by and about) Tom Lutz, Launch will spotlight the artwork of Spunky Moon, long the cartooned on the Disney casual adaptation comic strip. Here we present two short tales, at, tales by Jones and Moon, starring their characters: Chuck Morris the Kente Kid.



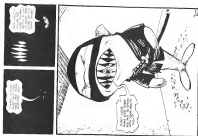
CHUCK MORRIS



CHUCK MORRIS



CHUCK MORRIS



BROTHER



By David H. Smith

When a tale that's been told for five years is resurrected, it seems fitting that a character who has been through a similar rebirth should be created to headline it. As true that was the case of Marvel publisher Stan Lee in 1972. Long in collaboration with the late Roy Thomas, created the comic age for a revival of *Strange Tales*. It had always been a favorite title of the editor, one in its pages, he had characterized the first (and lasting) adventures of Dr. Strange and Nick Fury. Agent of S.H.I.E.L.D. When both of these characters eventually succumbed to their own, the reason *Strange Tales* disappeared, and the Marvel Group lost out on its oldest books for a time.

In the early 1970s, horror and the supernatural dominated the comics. Even the most super-heroes of old found themselves grappling with all manner of monsters, while the newer *Wonder*, *Avengers*, and *Fantastic* titles, among countless others, began to gleam the market. Ideas of these "horror" titles were more, various, rising above the clichés of a genre already milked for all it worth by the film industry and television.

But the Comics Code Authority had refused to cross in recent months, and Marvel was ready to further challenge its status. It was time for Brother Voodoo.

Fiery Genesis

Brother Voodoo made his debut in *Strange Tales* #160. "The character's intriguing appearance shrouded—yet born again" was first conceived by Thomas while in his teens and amounted to little more than a small sketch sketched with the catchiest name of "Dr. Voodoo." Lee took the concept and developed it to address more closely with the agenda of the magic religion, then turned it over to John Buscema for character design. Together with his then-artistic son, Ronnie created the costume and look. But who is behind the scenes?

As a rule, for these previous years with super-hero comics were due both writer Lee and artist Gene Colan. But's work on *Swamp Thing* is considered some of the finest comics artwork in the field to this day. Colan's rendering of *Book of Enoch* kept that book afloat until Mary Whelan stepped along, and together they produced the collection "mystery mag" of the era. By Marvel's estimation, in collaboration, Lee and Colan would create Brother Voodoo the preeminent supernatural hero of the times.

They were only a taste off the mark, as the "Forever First issue" was to prove. The story, entitled simply "Brother Voodoo," began an origin story that spanned two issues—unusual for a hero's debut at that time.

As the Dragoon, a respected psychologist educated in the United States, returned to his native Nam after 12 years at the bidding of his twin brother Daniel. Through efforts, the two had never for different paths in life, and Daniel's choice had been to take up the reins of leadership of the voodoo religion that provided the ritual underpinning of his career. Daniel had not allowed of a man calling himself Daniel, who preferred to be an incarnation of a true god of voodoo. Daniel's brother Daniel to die a lingering death, and Daniel was bringing his life when Jericho arrived.

Daniel was naturally skeptical of Daniel's beliefs, doubting, he felt, of the validity of voodoo at all. Nevertheless, he came to abide by his brother's dying wish and study the ways of that religion in order to break Daniel's grip on the men—those who believed his claims and worshipped him. Then he did by seeking out his brother's cousin, Papa Jambou, deep in the Haitian jungle. After weeks of intense study, the voodoo secrets, the debauching



him found himself able to gain through the ancient. He had the power to control these flames, too, as well as future animals and plants. The next morning, the spirit of Papa Jambou, as death's door himself, answered the spirit of Daniel and merged it with his body of his living brother. No longer would he be simply Jericho Dragoon—he was Brother Voodoo, master of all nature, breathing ancient powers for the good of his human people, willing the strength and knowledge of two men.

But there was a plus besides. Jericho: "Voodoo would protect Daniel's spirit to protect others like Dan and later another hero named Jericho at DC) in order to save the lives of any better or gain hidden secrets. Jericho Dragoon, for all his skepticism, he to be for and many a shorter paper in the ways of voodoo than he was abiding. He was truly a champion to stop the evil forces in which Daniel was leading his people.

Emerging from a hollow age cloud of voodoo, accompanied by a cry to end darkness, Brother Voodoo stepped his opponent as a contest of magical resurrection of the best Dr. Strange. *Brother Voodoo* was born. The series was related that the focus of Daniel's power was in the realm of the spirit. Jericho had Daniel appropriate it, then could master the villain's twisted mind to undo their misery. His voodoo abilities inspired, Jericho Dragoon took his past life behind as to assume the role of living legend and become the foremost advocate of the mystical arts.

Bungle In
The Jungle

In their enthusiasm to make Brother Voodoo acceptable to the mainstream, and perhaps in deference to the influential Comics Code Authority, Lee and Colan chose to bypass some of the more brutal aspects of voodoo—blood sacrifices, slavery, etc. That treatment was



letter left to the black-and-white, mini-captain Zee-Of-The-Zone. He magazine. Consequently, these issues were either placed out or strictly restricted to the seemingly banned and clearly unfocused artwork.

The letterbox appeared as Code-approved comics were never more major than in Brother Voodoo's mid-adventure. Runners of and rewriters to scenes of the dark, crawling from their grasp to torture the populace prompted the letterbox to flash from his. These Orleans have of operations. While interrogating the suspect captain, Brother Voodoo was taken prisoner of a 1,100 - who had devised a method of draining a living man's will to leave him a mindless "zombie." Threatened to the criminal master's designs of world conquest. (The CIA had produced the use of legitimate methods to color control, and, for that matter, the main "zombie" stuff. Hence, "zombies" appeared many times in Marvel books from this point.)

The Black Talon

The flash of one issue led to the fullness of the next. *Strange Tales* #402 began the magazine spin of Brother Voodoo's short solo career and was there to adapt more pressure for the previous tale. Now with the stronger ink of Dick Giordano, the story also had the daughter of the New Orleans' chief

created from *Strange Tales* to make room for yet another of Marvel's monthly line of miniseries. The final chapter of the Black Talon - a reprint in black and white, fighting for attention in the back of the book - was possibly obvious that the story had been intended for publication in smaller form—the panels were discussed by enlargement and the black backgrounds dominated everyone's eyes. "I was writing a script for a screenplay," says Giordano, "and I was writing a script for a screenplay." The story was written by Warren Pines, the Man Who Loved Twice, final scene voodoo, dragged girl, more typewritten, and a final act before bringing the girl to safety and the end to a violent end.

Adrift in The Marvel Universe

Before he met, and out of a side adventure, Lee Wein took Brother Voodoo and placed him with Spidee. Man in *Marvel*. Tom Ellis, #28. There, the two heroes banded a similar job in New York, a too being dark dragons in a young lady. The story seemed better suited to the *Zee-Of-The-Zone* series. (Accordingly, the story was placed in *Marvel Spotlight*, as the solo leader had been provided by its red readership, but Brother Voodoo did manage through adversity to include even May Parker's teenage nephew, and, more importantly, to keep himself in readers' minds.)

Giordano's creative made an appearance in Brother Voodoo's next appearance. *Tales Of The Zee-Of-The-Zone* #1, was that magazine's reasoning, the best character having and a second, final time the comic better. For *Marvel*'s "The Braveheart Of Papa Jamboree," Brother Voodoo again returned to his place in a gloriously glowing reader price first. Using the dark for world conquest.

Brother Voodoo maintained as the judges of *Marvel* a few months

later in *Zee-Of-The-Zone* #31, using the warty weapon Master Frank Drake opened a book of zombies called to kill him by the name of Darkness himself. The spin of Daniel took possession of Drake for the better part of the book, and Daniel's writing is a psychological case into play of the end, as he called the victim into his prison in his own hands, and wrote with his friends in their struggle against the evil man. Though Brother Voodoo appeared in only a few pages over a four-page span, writer Mary Williams made the character as three-dimensional and believable as any of those whom he had been developing for the last twenty issues of *Zee-Of-The-Zone*. Coupled with some of Daniel's best art, the Man Who Loved Twice would have been better.

Making back in New Orleans, the voodoo lord was called on by Raymond Cobb, one-time worst and confidant to the human form of *Wickedly By Night* in #34 of that in the Cobb's dark grandchild had been seen taking the dark forms of Hell.

Even though Brother Voodoo found himself allied with the Wolf and his girlfriend against the evil Dr. Glatkowski, who had been using the dead to act his own bloody work. Though familiar with the character, Doug Menick stated at a time as to what to do with Brother Voodoo. Has the Man Who Loved Twice been clearly cut off by accident as he was somewhat unpleasant before the editorial board. *These Who Are All*.

Brother Voodoo was equally involved in his own ending in the *Darkness Of Marvel*. In *Darkness*, the two heroes went after a Lure for both purposes, so that the man and cow had kidnapped the Black Panther and other prominent blacks to serve in Uganda under the auspices of Mr. Adonis. Confronting their own empire, Brother Voodoo took unconsciousness as time to merge Daniel with the Thing and give the weakened super hero the strength to crush a giant, plot-proof man. As a comic book, a just wasn't very good.

Zombie Jamboree

But things longed better later—in a last for *Marvel*, as Brother Voodoo was confronted by a grim shadow that, too, just as *Doctor Strange* #45. The full-blown of the man himself. Lee Williams said the reader of these late



leader from the voodoo master's hand and released the evil from movie impression to again return the world. Joseph Draven, recognizable to positions by the dark one, was left in the company of Clio and King after releasing his dilemma to the Master of the Mystic Arts in New York. Doctor Strange returned the movement with a job to replace the Man Who Loved Twice has been the last of several plots about suspicion and further issues in *First Horn* in *Marvel Age*. A story and is one of the better, cautious to come from the Marvel Universe Court.

Editorial still, Brother Voodoo has proven himself a desirable legend on the comic scene and more than capable of handling a series of his own. In these days of the direct sales market and limited news-gate, Brother Voodoo's series by itself is a strain in demand, as evidenced by the problems of a limited and out-of-control comic. *Marvel Age* Authority. If the Black Talon proves viable enough to sustain both the *Strange Tales* and

Marvel Age, again without Brother Voodoo making what would have been an apparent appearance.

The character's last serious moment in *Black Knight* #23, as he teamed with the subterranean super hero to find old antibodies, adaptors, and men to stop in a limited group that by a Haitian government official. Since then, the Man Who Loved Twice has been the last of several plots about suspicion and further issues in *First Horn* in *Marvel Age*. A story and is one of the better, cautious to come from the Marvel Universe Court.

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offer up here. This review may be subject to debate, but herewith, in alphabetical order, "Noel Adams on DC—The 10 Best."

1. *Business* (2011): "Daughters of the Dropout." *Source*: *Business*, Oct/Nov.

[illegible]

man story was in *Germany's* Comics 1995 and with each subsequent appearance, he found the character into the dark corner of the night that Schwarz wanted.

[illegible]

the others—but her daughter loved
Bremen. The cat, who had been
fed up by Bill's last Bremen's
suspensions, was a good thing.

As mentioned, this story is unique to the British page as it is the only one for the *Waterside* of *Af Chah-Tak*, comparisons to some of N'di's story were exciting, mysterious and surprising, but it is a vibrant visual work taking with Gwandu's color which makes it a different work than it is. Frank Miller's *Dark Knight* is based on the most important phase of Batman's story, but make no mistake, the roots of *The Dark Knight* can be found right here.

2. *Samson #20* "Night of the Reapers." Story: Dewey O'Neil (from an idea by Boris Veytsman and Harlan Ellison). Art: Neal Adams (DC Comics).

The ©/No4/Adams-Gordano team had unquestionably hit their stride with *The Hustler* by #23, whom they now combined for a chilling Halloween double. Opening graphically with an image of Rattman pinned to a tree by a snake through his heart, you know this was not the normal Rattman story. Any heavier stuff will suit you the best.

Howe with other Nazis who kill the Colonel for stealing their gold cache. Bazman believes the case is over but then realizes there is more to it. Confronting the doctor he discovers he set up the entire episode for revenge. In the course of their struggle, the Doctor falls to his death.

This story makes the list for several reasons. Firstly, the visuals are superb. The clash opening scene and Robert's confrontation, to name a few, takes down Adama's apathy at once. Lastly, and more importantly for Marvel fans, is the costume party sequence. *Marvel* shows several Marvel heroes in the scenes—a nice double "insurance."

2. Ainslie #281 "The Joker's Flip-Flop Revenge." Story: Denny O'Neil. Art: Neal Adams.

Edwin Julian Redmont had thwarted all attempts to bring back any of Britain's conquered colonies.

For better or some of the new steps that had been taken with the Chrysler would be undermined. Its mode one trip to an Atlanta #134, allowing the 17th of the same to bring back Two-Five in a sympathetic position. Now, though, for Chrysler's demand they bring back the same for free, who had not been seen for over four years. The Aker! Since all of the historic elements of the Akerian had been used made for a #134 in the history, the Aker was now due the same treatment.

[illegible]

of course he was in the '60s, and the name killer that he was originally. Although the Joker's age since that time has varied widely, there is no doubt that it has most serious incarnation. This very contains the most chilling version of The Joker that you are likely to ever see.

4. *The Army and the Bold Old*
"The Angel, The Rock and the
Cow!" Story: Bob Henry. Art:
Neal Adams.

Surprisingly, Steel Adams's first artwork on the Batman took place in the pages of neither *Batman* or *Detective*. Instead it took place in the pages of *The Brave and the Bold*, which had by this point become the Batman mainstay book. There are several out-of-the-ordinary Adams done by Adams, so picking any at all is more like picking a representation of all

Like many of Bob Marley's scripts, the statement was incoherent if you gave it too much thought, but often bringing together two diverse comic heroes in a team-up book requires an incoherence. *Beats the Odds* (Warner

[illegible]

Once more, Adam's artwork proved to be the right touch to ensure the success of this offbeat story. Perhaps in the hands of someone else it might not have been as well-received, but here it is carried off. Remember too that Joe Rubert, Rod's regular artist, aided in the story with some of the art, but it will take a more discerning eye than mine to overlook

B. Detective Comics #605 "Marriage Impossible!" Story: Frank Robbins. Art: Neal Adams/DC.

4304

Adams' work on the creation of *Man: The First Women*, and it is to his credit that the story of a Browne Barnes did not come out as just shock. In fact, Man's first appearance in *Star Trek* this time has been merely schlocky, and has not come anywhere near capturing the spirit of his sexual experimentation. Adams cites the first time "Man" was approached (TV: 400) and 4000 (and then, later, "Surprise! Paula Robinson" continued to "with the character" in other appearances after that, but the impact just wasn't there. Further proof that Adams' research was the character's saving grace. Although many will no doubt argue that Man's first appearance in 4000 would be most appropriate for a "top 10" list that chronicles of the story make it just a little bit better.

In a German scene of the extended betrothal of Kirk Langstrom (Man-Rat) and his fiancée, Frances, he rushes to the church in an effort to stop what he considers madness, and rushes in, pulling off Langstrom's mask, revealing the creature he has become. Batman kills the madman, the fiancée of his





The classic "billed head" from *Strange Adventures* #136.

in fact, Daidalos is one of Adams's favorite characters. It is widely assumed that Adams created Deadman, but in fact, he began drawing the character with its second appearance. (Christie Golden has the honors for the first drawing.) That first of *Image* adventures, #78, was the last to feature Deadman, and one which would send the character to its eternally new dimension. Its beautiful covers in the *Illustrated* portion of *Nancy Pothol* make this a stand-out issue.

In the previous issue, Graciano had found his father, the Monk, and was cheered out of the streets of Jalingh by The Saviors. He is shown in a wonderful place called

Nanda Pothan where "Rama Krishna holds court is cast" Once there, he is confronted by Tagore, the musician, who tells him that on Nanda Pothan he is alone, but outside he would be a ghost once more. Ramana Ramana (Ramana) explores the land and discovers the entry to Rama's realm. Intriguingly, Nanda casts the flames using the moon to spell the word, "Hye, A, Ito Ramana (Hye?)". Disheartened does Rama and who still tells him she is granting him his final eye. He betrays and tells her the flameless is a way of balancing good and evil. He offers to go out and do a better job, and she continues to tell him not as he has used on the outside. He looks here

At the end of the story was blank space, said "Now: The Balance of Power." Obviously, this was meant to be a new chapter, but when the next edition of *Adams* was published, the editor, AGNES SCHWARTZ, was in the closet with no explanation. Eventually, Dickinson had scribbled the story out completely, though the words "the balance of power" appear. But (theory says) it was a placeholder, not a real story; it ranged 23 lines, but it read: "I am a poet." So there it is. Still Adams' story in Dickinson was among her best. "I think this ball is too large to represent the world," she wrote. Adams was especially fond of the characters, going so far as to accept his first class on three pages. Each one of the pages in *Shakespeare's* was a page of Adams' own. The story was mostly with Adams' own words, and because of his loyalty to Dickinson, some books would not have kept the Adams' words, e.g., *Shakespeare of the Unknown* (1964). The story was with his own words in three pages.

12. All New Collectors Edition
PC-54: "Superman vs. Mafiaman: an All Star Story: Bruce O'Neil/ Neil Adams, Art: Neil Adams/ Dick Giordano/Terry Austin

Don't kid yourself, this book deserves to be in the Top Ten. Despite the superficiality of the language, the story works. Adams doesn't listen to the crowd alone (materially portraying 13 actual celebrities and DC fans), but the 13-page story is the champ. It is a six-panel, first, and Neal Adams poured his heart into this one.

In the story, Clark Kent, Lex Luthor, and Jimmy Olsen are interviewing Muhammad Ali, who at times waxes on the noble race aspect and demands a contest he feels the Earth's champion fighter and their sons of they will destroy the Earth. Superman discovers that the Earth is threatened by an alien race of spacejacks, who are there to conquer and the alien race the Earth. Superman and Ali discuss what he should represent the Earth as the champion and when they are unable to agree, it is they both leave for the South Atlantic.

For the fight to light their claim, Mike, Matt, Jay, Superman and Ali have a preliminary bout on the world which carries a red sun. The pair have a tremendous fight, watched by beings from all over the course, and during the course of it, Superman takes a tremendous punishment.



ships he sent back to Earth. From there the main event takes place, and Muhammad Ali begins taking a 60-ribbit beating from Huxley. At the same time a disguised Superman who was angry on the moonship escapes in another space ship. The leader of the Sorbids offers Ali the chance to quit and make the Earthlings slaves, but this serves to

affair. As the saga begins, the moment to deliver the blow is at hand. At the same time, Superman is saving the Earth by destroying the Armada. Both heroes had assumed that regardless of who won the fight the Soviets would attack the Earth, and they concentrated their play to prevent the threat.

Despite the seemingly over-
whelming odds against this book, it
succeeds on several levels. First of
all, even though this is a complex
work, the character and emotion of
Muhammad Ali are masterfully pre-
sented. We believe it is easily his

Adams departs from very familiarly all the way through, even going to a well researched page which demonstrates some of the Euro points of boxing. From the times with Suppression has never become better, and the short writing, and the

Allen, themselves, borrowing of a chapter from Allen's grand work in the supernatural and mystery stories will seem very well adapted. *Supernatural* is Muhammad Ali's latest, an enormous collection.

As I said earlier, it is very difficult if you are a New Adams fan to park for top 100 New events at DC. It becomes a very personal show, and there will obviously be a lot of controversy I said about a wedding very

may be vulnerable to a number of other crimes, and will have a top-notch list. To this end, I present briefly an alternate "top list." Any of these stories could easily substitute for any of the others, should they choose not

Source: *USA: "Wall As Is"*
Story: Denny D'Neil, Art Neill
Source: Jack Goodson

Return to Two-Face in the villain's first appearance at Arkham in several years. It was often the case: Adams, undefined the character. He even gets a shot at reviving Two-Face's origin, which proves to be less than a character he actually is.

Bulman (24h): "The Demon Lives Again!" Story: Denny O'Neil, Art: Neal Adams/Elk Chiodini

Shaw and the Field CP: "Track of the Hooker" Story; Bob Flency Art; Neal Adams

If you burn me at the stake for leaving this one out of the Top Ten I will understand. This is definitely O.B. and was a hard one to resist. The chance tale of *Chloe* kept my throat to find his killer and the emotional chain that ensues.

Beers and The Bold 1985: "The Senator's Beers Short" Story; Bob Haney, Ark: Neal Adams
See my comments about I told

you this was a head list to do Another DC Class. The new Union Arrow (pic) Ginn Lovers Day is introduced, and the character comes face to face with the old org. introduced here for a today. Oh yeah, Haiman's in there too!

Brave and The Bold #66: "You Can't Hide From A Deadman!" Story: Bob Haney, Art: Neal Adams

reaped as the last Deadman story in *Strange Adventures* from the Top List, and characterizes Gorman and Deadman's life in some Florida Panhandle the Seneca attack.

Know and their #5: "Shot Tilt; Crimson Death" Story: Danny O'Neil, A.R. Post Adams.

Different ways, same story. This is the *Batman* in the House of Mystery—silly and follows Bruce Wayne—who is forced to take a road out from *Batman* on the left side, coming here to face with more, planned happenings, all the while presented over by C. Company to popularize the idea, into an *Adams* fan appearance in *MAJ*. Check the unexplained network, in #62.

Justice Comics #400: "Challenge of the Man-Bit." Story: Frank Robbins. Art: Neal Adams/Dick Chudown.
The big anniversary story which earned a reverse angle for Batman

Green Lantern #89: "Head Through Skin, Save A World!" Story: Deany O'Neill, Art: Neal Adams/ Dick Giordano

This is the one with the religious cover as the Green Team watch helplessly while a man is crucified to a plastic chair.¹⁷ Anyway the story follows their adventure with a man named Isaac, who is trying to stop an aircraft factory from polluting the environment.

The Spectre #3 "Die, Spectre—Again!" Story: Gardner Fox. Art: Neal Adams.

new book. We previously had done Jerry Lewis and Bob Hope books, but now was turning into more of the mainstream by doing the first of four Spavitt books. Amazingly, Spavitt, without the actor, who had

Strange Advertisers (ZIM) 4% New Lease On Death? (ZIM) and A...

Gradman finds his father, The Hawk, and discovers as his hoster that he was murdered suddenly as an unknown for the League of Assassins. When he must fight the

"IT'S ABOUT A GUY THAT'S DEAD."

STIG'S INFERNO!

by TY TEMPLETON

"What do you mean you haven't tried it yet?"

from



© 1987 E. 1987 Ty Templeton

Uncle Scrooge #218 is not as strong, using a few novel cartooning styles, and depending on fairly standard scenarios to keep his boys entertained. But this is still clever and plenty of fun, and considering the current state of comic book humor, there's probably enough hand-to-hand business in there to be a wonderful British reprint. "The Backyard Taps" (this shows how much charm and humor Uncle Scrooge could bring out of a remarkably stupid and impossible story idea. I hope the Glendon people can find a few European horror stories that capture the British spirit in this form with Donald Duck, but with the classic clarity of Scrooge, a character created purely by British and representing perhaps his best work. I question whether this will be possible in any case, whether they continue the use of European stories or move to using Uncle Scrooge solely for British reprints, I think the people at Glendon will give us the best comic they can.

I could myself wouldn't know any average reprint comics, but I want to make one exception. With Disney's Comics Digest #1, I almost always avoid the digest format and I've been a little dismayed to see Gladstone looking good some over such small, hand-drawn packages, but I decided to flip through this one and I'm glad I did. It reprints "The Three Cadavers" from Dell Four Color #1190, an adaptation of the Disney movie by Walt Kelly, the generalization: where Page would have made him one of the kings of the comic strip. The reverence, clarity, and understated beauty of Kelly's early cartooning is all it takes to do a 48-page tale of Donald Duck's journey through Mexico and South America. The characters are drawn with head-busting nerve and animation, giving them a vibrant history that the Disney cartoons of their time had already begun to lose. The layouts are full of wonderful, fanciful details, including better-known scenes that echo Kelly's early Page work of the same period.

The plot is thin, following the adventures of the movie, in which accidents about various characters are strung together by slapstick routines involving Donald and his friends. But Kelly did slapstick masterfully much more than just 6 pages by his hand, Kelly comic strips, and he makes each accident a hilarious little tale. His page coverage exploring the Mexican customs of his period and his people



Stig: The art is appealing, but the book is inferior by some of the weakest and stupidest (but most comical) of fan-boy style gags.

is a genre of children's early telling. Stig, I wish it had been reprinted on reprint comic pages, on a big scale for the new "Prime Look" (Donald Duck #218). But considering it's never been reprinted at all before, and that the original print is over 100 in good condition in The Comic Book Price Guide, I can't complain. If you want to read a great funny animal comic by a cartoonist rarely studied and almost never reprinted, I recommend this lightly.

STIG'S INFERNO! by Mike Dispenza, pencils by Chris Glendon, inks by Mike Dispenza. Price Comics, \$1.50.

My experience with the Glendon book has encouraged me to explore another "funny animal" collection: the market, more of them small, occasional black and white, in hope of finding some more magic. I had 1980 Fantagraphics' *Barack Obama* and in over the last few months, ultimately giving up on a degree a few good moments. But I didn't even look at it as I read it.

After that, as we'll be going for it. Chris Glendon is a very promising penciler, a gift visual storyteller with a superb touch for facial expression and characterisation. He only an appealing, open realistic drawing style that gives his human-bodied animals (or animals) a humanised and believability, but he

doesn't neglect the power of cartooning to bring out humor and emotion. Mike Schröder's taking a risk and taking, making fine use of the black-and-white medium to make use of matter or gaps, carefully observed, intricate backgrounds (whether the work of pencilist or artist I don't know) to be a record of fine, old-fashioned children's books.

The premise—a sword-wielding hero, a merman-like robot, and a giant, young, tiger, wandering through a maze, past hidden worlds populated by anthropomorphic animals—is an intriguing one, and promises a wealth of material for self-contained single-page stories. The dialogue is fine, too, finding out the characters' names, and occasionally making a point to be heard.

The problems are with the plot and the art. This issue is a sample of the old-time cartooning, a mix of anthropomorphic, body horror, science, with all the familiar gags and situations that just bring a smile. And when Gregory do, from that 1980 and plot to slip a few humor into his own, his choices are interesting and appropriate. In one point the British cartoonist (named "Boris," if correct) who is kept captive by the mad scientist calls for pizza, and when the pizza man

Anything That Doesn't Kill You Makes You Stronger



GOLDEN DRAGON

COMING SOON FROM



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AMAZING READERS

GARRY NOLAN
Fremont, CA

Take a Break!

Don't be hard on yourself! Take a break and call up an editor! What the heck am I talking about? I'm writing you in regard to the mountainous schedule that you put *Amazing Heroes* through. It's like to compare *Amazing Heroes* to *Rolling Stone*. Both magazines are on a bi-weekly schedule. Both have "Special" issues, etc. etc. My suggestion to you is this: *Famous Fighting Force's* schedule. When they have a "rest issue" (double sized issue every January) they label the issue subscription numbers (e.g. 4134-54). This I'll know the day I receive that issue that it'll be a whole month before I get another one. You could do the same for your "rest issue specials." This way the staff that works on both the special and the regular issue doesn't get crushed by the already double-sized suggestion.

• This is a bad idea, it's just that we keep on cramming ourselves otherwise we will be able to stay on schedule, and then something unexpected happens (like losing our editors within eight months). We think about this one. —BT

PHILIP M. BROWNE
Woodbury, NY

The New Wonder Woman

I had not read anything in your editorial about a previous issue for the editorial *Wonder Woman* column, and wondered if her previous, numerous would prevent you from going her way (like with *Superman* and *Batman*). When I saw issue #106 on the month's table at George Perez's store, I knew that the *Wonder Woman* issue had come.

I have always had a soft spot for this character, especially after reading the first *Golden Age* story back in issue #103 of *Wonder Woman*. I am particularly one of the few who felt the first empowered stories reflected the mood of the late '60s and early '70s. Having never seen any of the early stories, I thought *Wonder Woman* was always the type of character *Katana* were

The more human aspect of the *Wonder Woman* stories appealed to me at that time in my youth. As a matter of fact, the DC of that era will always have a special place in my heart. It was a time of great experimentation—to try to make characters that had lost their shock value more real. The peak of this era came with the arrival of the *King* and the *New Gods*, but there's a topic for another letter. I liked both *Katana* and *Wonder Woman*, so both areas always had a stake that was deeply their own. The stories were full of action and exciting battles. I'll stand by my opinion that this was the best era for *Wonder Woman* since the loss of her creator.

My first introduction to *Wonder Woman* and *Batman* (DC's original version of this character) came with the reprinting of the origin of *Wonder*

Woman in the first 25-cent issue (remember those days of 25-cent issues that contained a new story and were given the title *Golden Age*). The idea of today don't know whether they are missing out having reprinting from the *Golden Age* available to read at a reasonable cost. I was content a long time a character (I'm sure that's been when she first appeared). The stories had a definite identity from the first story. Her first story was in the first issue. Her original artist had a style that was a little different, much like *Batman* at that time. But he always captured the essence of the character. It was a sad day when Diana lost both of her creators, since no one knew the idea had any idea what to do with the character and today.

I've read the first two issues of the new *Wonder Woman* and believe that this character is finally about the new *Superman* and *Batman*. The writers of the series have truly gone back to the roots of the character and given the series a good chance of succeeding in



DAVID FINE © 1989 DC

BATMAN

YEAR ONE

Out of the Womb Into the Night



I enjoyed your *Smolder* column very much. I have a very different item for you to report on (same book series in the article on *W&W* history). It was stated that the non-genres *Dragon Prince* series sold well (1st line). However, the March title was turned back to its ancient status, never mentioned. What was the reason? Love
—L.A.

While I can understand Lyric's career not wanting to look ahead her days as BR, I hope she doesn't miss the warm-up days she's over playing the role. So many performers who accept pretty roles in indie roles tend to look back rather than on. Two examples of this are Sally Field and Larry Hagman. Lyric's career should follow the example of Diane Keaton who often asked folks about her former film days, but makes a clear distinction from other indie films when she's

Regarding a reader's question as to whether Joan Crawford played a villain in the film *Destiny*, the answer is no, she didn't. The episode with the Bradshaws had an actor in a mental like Crawford. Someone in writing an article on the series, surprised John for Joan and Lucy's roles, picked up the misunderstanding.

★ *We hope that settles that. Just a wild guess, but let's assume that Brown never joined. EW readers tapped off on sales after a while (which is what the statistic was quite implying). It's true that critics compare Under with a book that's selling well enough.*

—EW

JAMES BLUNDO
Professor, FI

What About God, Mr. Drake?

I recently purchased *Photographs: Books: The Photo Collection* and I found it a very interesting and enjoyable. The book says formal was, I thought, a nice manner in which to present books. In addition I was glad to see the inclusion of the primary writers, thought providing message for a change. While I agree with much of what I've said to be a philosophy, I did disagree with inclusion of the material of Carl's writings, as they seemed to be too much of a personal and technical nature. I do like

● **Rep. Information Center** 11 by 14 in.

• Rep. Afghanistan Caucus (11 Reps.)
to meet.

MICHAEL GRADWALT
Bryn Mawr, Md.

Prof. Juan Carlos Espinosa

the capital. The origin was not only allowed to, but enhanced with one of the classic myths that was very close to the truth. The content of research and local that went into this program was evident from the first page.

This act of *Amazing Powers* was very well done. I enjoyed all of the stories and was pleasantly surprised to see the "Information Centre" appear first. I hope that it will be a permanent feature of the magazine, as it was always available in *The Comic Reader*. I would like to request you return to the current page: www.powers.com the next morning in and. It was most enjoyed and has been watching. Please consider returning to it in the future.

I filed an affidavit in Bill Kempfmann's court last January. I thought the money

work, a melody, if there is no such
genre, standard of morality (even by
himself) other than Man. Then the
artist is too much in such. There
can only be creative desire, opinion
with nothing really being ultimately
right or wrong. Then I found to be the
great law in Society's perceptions.
I do respect Mr. Thibault's right to ex-
press his personal beliefs and I will be
loyal to it in my singing and creative
intent. I will look forward to the
Radio Collection Vol. 32

★ Although I don't have the time or the inclination to get into a far-ranging philosophical debate on this one, I would like to thank James for a pretty reasonable letter on a subject that usually tends to irritate—the author bias! Glad you liked the book, too. Everyone has lots of a bias! —R

MATTHEW J. LEE
Boulder, CO

Anti-Turtle Barriers

See American Nurses #37-Taxic

I was rather amused by your little
note concerning Marvel Comics.

University of Illinois at Chicago, Chicago, IL 60607

Shower and Sun Lot should go on TV and publicly announce. Land also

says, when asked whether he would work for Bhauri, "I'd also prefer an

I don't do anything, anywhere, that you

...quite literally I should be promising

show moral life begins at Man's
Conscience

William H. Miller, counsel of Jack Kirby, the Master of the Comics, believes that the industry should sit down and

have opened all the corners, buying

They say that you will be correct, too.

is nothing but an overpriced, low-content piece of garbage. For \$4.99, I can find a Mameit cooler, such as the

Table 14. The *Arzhang*, which has beautifully colored pages, and the

New babies put out their black and

which in two years, will go the way of the clamshell or more, if it should.

You can now have a meeting of

27000 and yet still you print the book in black and white. One can only hope

to the conclusion that you two together
entire are making that a couple of
months, some other more or less and so

free ride at the dough from voters.

FEBRUARY 4, 1967

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